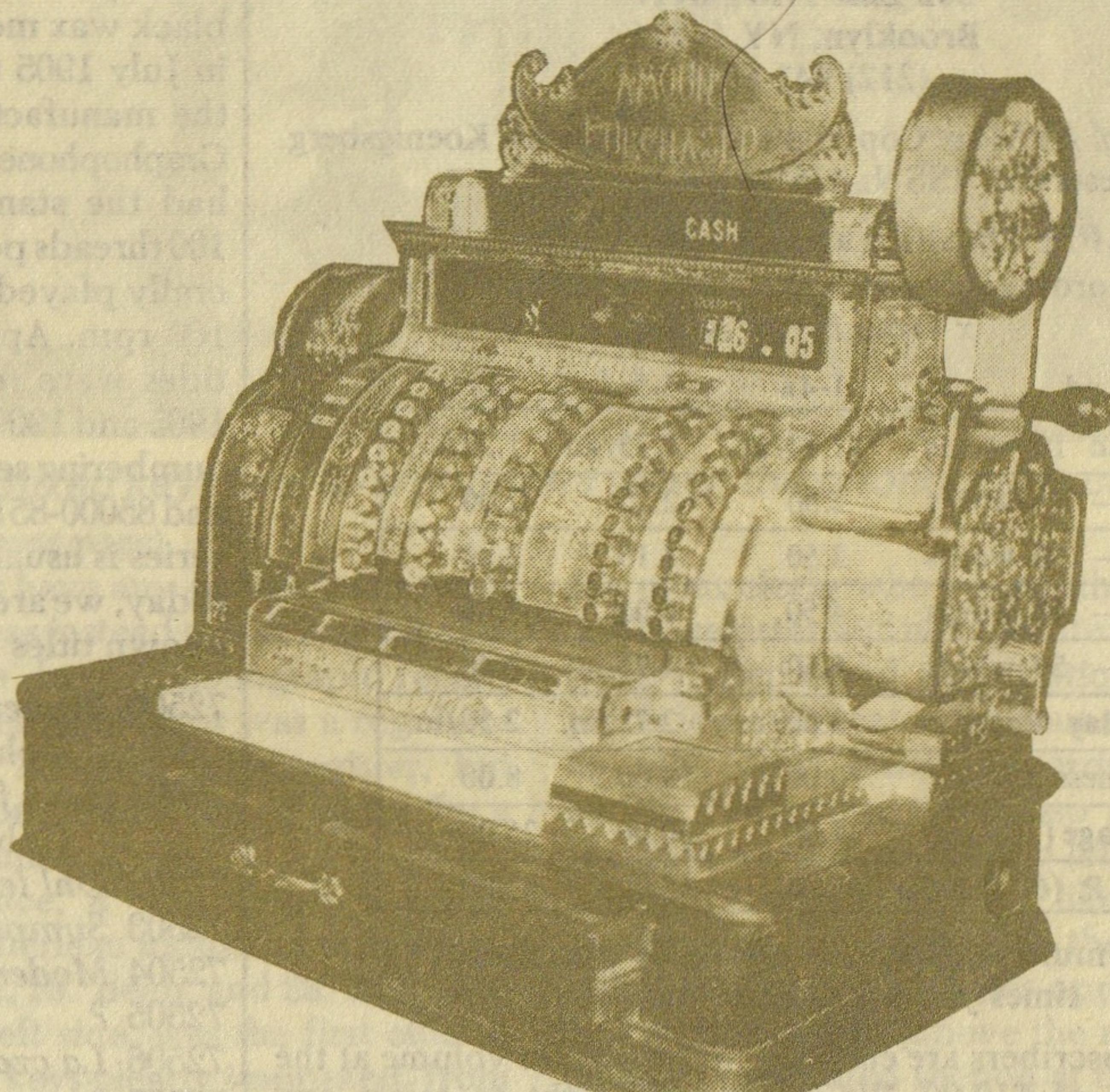


**A**

Archives of

**P**

Recorded Sound

**M****Vol VII****THE ANTIQUE PHONOGRAPH MONTHLY®****No 5**

## “Fun at the Music Counter”

\$ A Phonographic Cash Register \$

When I was researching U.S. patent files in Crystal City, Virginia in 1975, I came across a number of unusual designs incorporating the mechanical marvels of the cash register with those of the phonograph. As early as Aug. 20, 1890, Austin B. Hayden of Kansas City, Missouri, had filed for a combination cylinder device which announced transactions via a horn at the top of the register. The goal of this hybrid was to keep the clerks honest as the voice within was meant to notify the customer of the actual transaction. By 1905, another inventor named Cornelius S. Clark, of Norfolk, Va., had patented an improved model which not only *announced* ‘dollars and cents’ but *recorded* the voice of the clerk as well. Naturally I despaired of ever finding anything remotely like these contraptions, even though Hayden had actually formed the Articulating Cash Register Co. So when APM had the chance to obtain a phonographic cash register seven years later, those early days at the U.S. Patent Office flashed back.

(continued on page 3)

**THE ANTIQUE PHONOGRAPH MONTHLY®** is published in ten issues per volume. It is mailed first-class to subscribers in the USA and Canada, and via surface or airmail to overseas. APM welcomes articles and news of interest to its readers, and offers its services to appropriate advertisers at reasonable rates. Please notify us promptly of any change in address to ensure receiving your copies on time.

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**DEAR APM:**

**Question:** How many *20th Century Cylinder* titles did Columbia issue?

**E.E., Bridgeport, CT**

**Answer:** Columbia introduced their special series of 6"-long black wax moulded cylinders in July 1905 to coincide with the manufacture of their BC Graphophone. Since the records had the standard groove of 100 threads per inch, they generally played for 3 minutes at 160 rpm. Approximately 200 titles were released between 1905 and 1909 in two different numbering series: 72500-72510 and 85000-85189. Since the first series is usually unrecognized today, we are glad to print the known titles below:

72500	<i>Brunette polka</i>	CO
	Columbia Orchestra	
72501	<i>Tout feu tout flamme</i>	
	Columbia Orchestra	
72502	<i>Oh! les femmes</i>	CO
72503	<i>Sympathie</i>	CO
72504	<i>Modern styles chot.</i>	CO
72505	?	
72506	<i>La czarine</i>	CO
72507	?	
72508	?	
72509	?	
72510	<i>Curassier attaque</i>	CO

RdA Vr9.85

SGB Ed7.75

SGB Ed7.75

SGK Vr6.50

SMD CL8.85

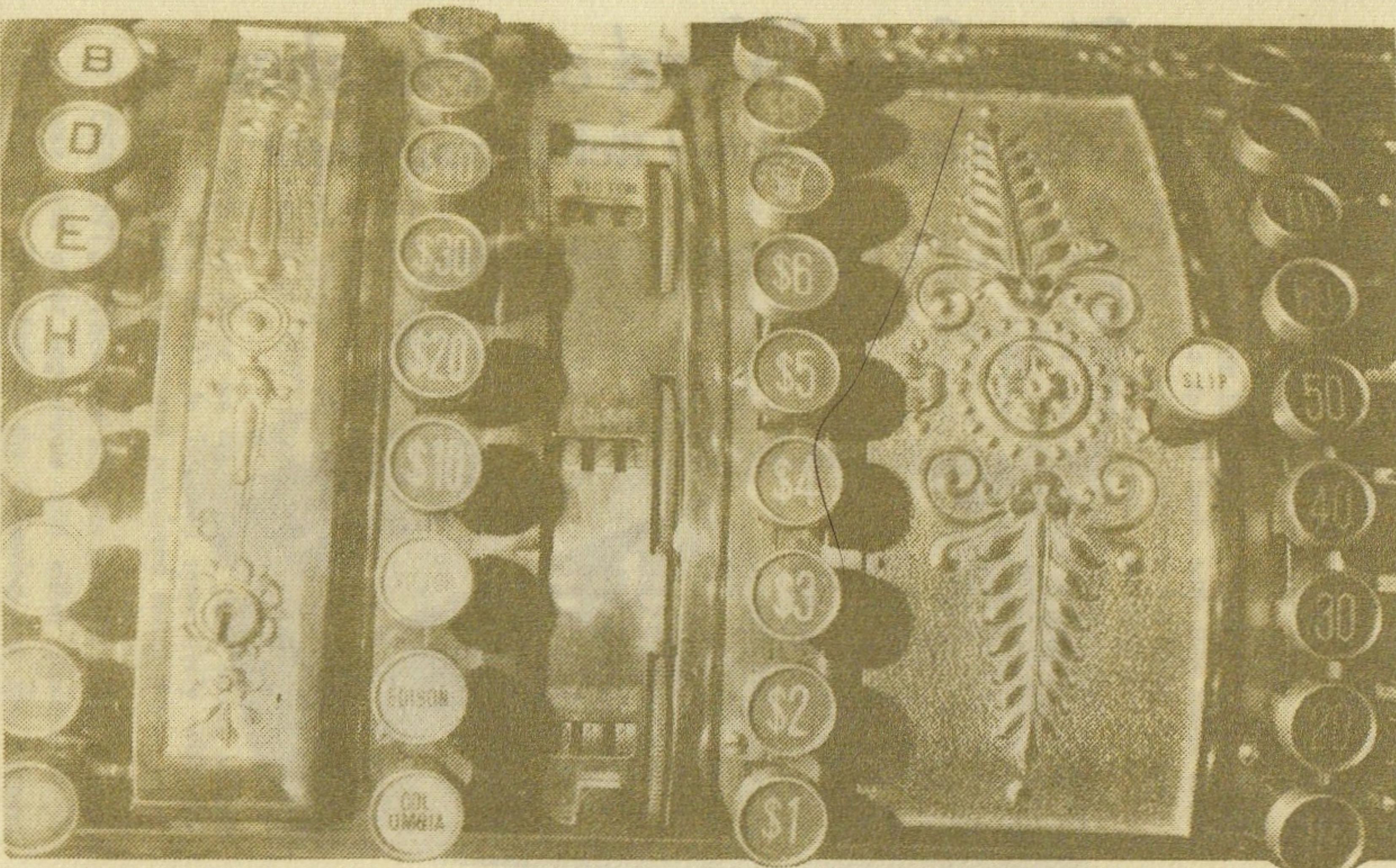
SMB CL4.65

RdE Ed7.40

RdH Ed6.85

RdE Ed3.45

***The tapes tell the story to those who know the code (see article).***



### *Three customized keys and tally counters reveal the phonograph connection!*

(Cont'd from front page)

No, it didn't have any concealed records inside, but it was instead a cash register specifically made for a phonograph record shop. As Model No. 532, it was a regularly manufactured National cash register, but had been customized by the company for a Chicago-area music store.

At first glance, it was simply a lovely example of American industrial skill, measuring 30" wide, 18" deep, and 28" high. But there, on the left side, was the first clue — three separate keys clearly imprinted, from top to bottom, with the names of the 'Big Three' (Victor, Edison, and Columbia).

Had this been the only variation, it would hardly have been remarkable. But when any of these three buttons was pressed, along with the appropriate prices and other information, the correct "flag" also appeared adjacent to the price in the window above — *Vr* for Victor, *Ed* for Edison, and *Cl* for Columbia. In addition, when one of the curved vertical face plates between the keys was raised, additional wheel counters were revealed, one above the other. You guessed it! Each name was clearly engraved there (**VICTOR, EDISON, COLUMBIA**) by the factory in the metal so that the number of sales for each company would be tallied at the end of the day. And finally, to top it off, the register tape was also imprinted with the name of the phonograph or record company (*see illustration*).

The bronze register had other features, some standard, others unusual, for a machine of this type. The large lettered keys on the upper left (A, B, D, E, H, K) are codes for

any of six clerks who were authorized to use it. The register will not operate unless one of these is depressed. In addition, there is a pinch lever indicator for four categories — *no sale*, *sheet music*, *records*, and *small goods*. Codes for these also appear, in a separate window at the top left, as follows: *NS*, *SM*, *RD*, and *SG*, and likewise appear on the tape. At the end of the day, dollar tallies for these categories appear in counters at the bottom (above the marble shelf) and in a concealed section at the left of the register.

The logo plate which printed the store's name on each register receipt was long ago removed, so it is still a mystery exactly which shop possessed this marvelous instrument. It was a triumph of mechanical engineering, from the complex counters arranged throughout the machine to the simple marble shelf which was designed to test the ring of gold and silver coins when dropped there. It harks back to another day when even a single cash purchase was designed to be an event - how else to explain the large ornate "Amount Purchased" sign on top?

When Uncle Josh shopped at a department store a few years before, he was clearly upset when his money was taken from him in a wire basket. I think he would have been much happier buying something directly from this stately marvel - he could certainly see where his money was going!

At any rate, visitors to the APM Archives can turn back the clock themselves and press the keys and give the crank two turns. After all, it still issues a receipt! □

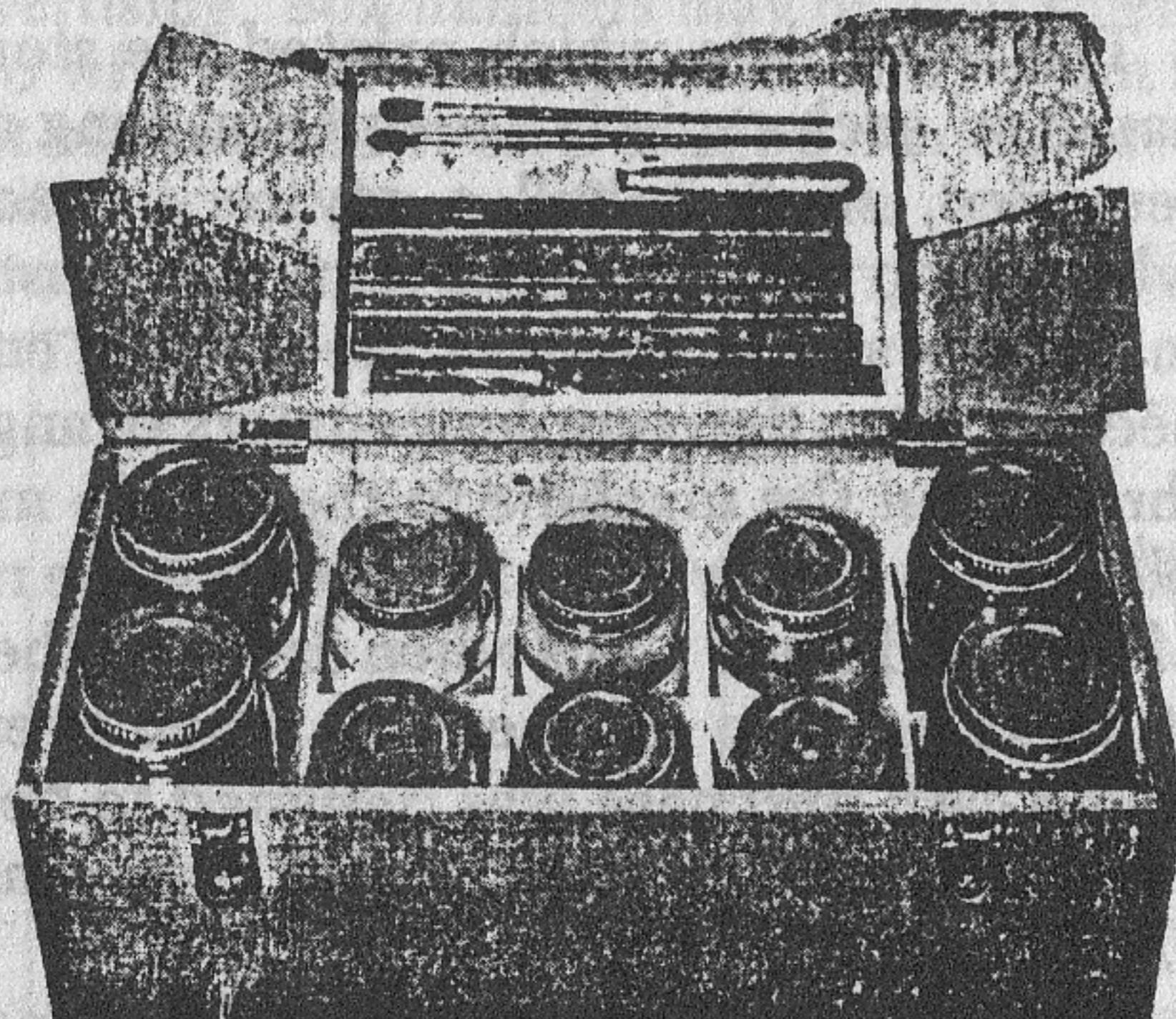
# *The Last Word on Finishes*

## The Edison Cabinet Retouching Outfit



*The original hinged box measures 13½" long, 6" deep, and 5¾" high.*

### Edison Cabinet Retouching Outfit



Issued for  
Edison Jobbers and Dealers

Thomas A. Edison, Inc.

Orange, N. J., U. S. A.

2876

### I. The Outfit

This outfit is designed to be a sort of "first aid" to injured Edison Phonograph Cabinets, in order that a jobber or dealer may readily repair any slight damage caused by accident or careless handling of a cabinet, without the necessity of calling upon a cabinet finisher to do the job.

With attention to the directions here given any intelligent person may soon learn how to properly treat a finished surface so that blemishes caused by scratches or dents or by the effects of heat or moisture may be removed and the surface present as fine a finish as originally.

This outfit is purposely very simple. There is not an article in the whole make-up that could well be spared. The quantity of material given in the bottles is sufficient to cover many repairs, if carefully used and tightly corked when any one job is finished.

A word of timely advice may not be out of place here. Handle the tools, and particularly the liquids, with neatness and care. See that all tools are wiped dry before being laid aside, and that all liquids are recorked and replaced in proper order in the box. If this is done the outfit will always be ready for use and will be as serviceable as when new.

#### CONTENTS OF THIS KIT

1. Tools: 1. Spatula, or Burning-in Knife. 2. Camel's Hair Brush (round). 3. Camel's Hair Brush (flat).
2. Abrasive Materials: 1. Powdered Pumice Stone. 2. Powdered Rotten Stone. 3. No. 000 Sand Paper.
3. Cements: 1. Transparent. 2. Dark Mahogany. 3. Golden Oak. 4. Fumed Oak. 5. Weathered Oak.
4. Shellac Stains: 1. Mahogany. 2. Golden Oak. 3. Fumed Oak. 4. Weathered Oak.
5. Surface Restorers: 1. Crude Oil. 2. White Shellac. 3. Orange Shellac. 4. Wood Alcohol. 5. Felt, two pieces. 6. Cheese Cloth.

#### TOOLS AND MATERIALS

1. TOOLS—The tools needed, as will be seen above, are very few and very simple. The most important is the Spatula or Burning-in Knife. We advise those who are

not skilled in its manipulation to practice with it on a sample board, or a piece of polished wood that has been scratched or dented. The beginner should not be disheartened if at first the result desired is not attained. A little practice will make all clear and easy.

1. **The Spatula or Burning-in Knife.** This as will be observed is a special knife with thin blade used for handling the various cements for filling in dents, etc. It is to be heated—not over-heated—on a gas or alcohol flame. The proper temperature will be secured if a little piece of cement is laid on the blade while it is heating. When the cement begins to melt, remove the blade from the flame, otherwise you will destroy the temper of the blade. The time needed will not be over two minutes, but frequently less. When the top of the blade is so heated, apply it to the cement stick (color to be selected according to cabinet finish) and press the tip of the blade, bottom side up, against the cement. The heated blade will cause the cement to melt and collect on the blade. While so heated apply the cement quickly to the dent in the cabinet. (Further instructions are given under "To Repair Cabinet Which Has Been Dented.")
2. **ABRASIVE MATERIALS**—These are supplied for reducing the polished surface to receive a new finish. They are:—

1. **Powdered Pumice Stone.** We supply a bottle of this to be used as instructed under "Directions."
2. **Powdered Rotten Stone.** We also supply a bottle of this and the way it is to be used is indicated in the following pages.
3. **Sand Paper.** A very fine grade, known commercially as "000" is supplied.
4. **SHELLAC STAINS**—We supply four different colors, each one properly mixed and ready for use, when the bottle is thoroughly shaken:—

Mahogany Shellac Stain (1 gill bottle).	Golden Oak Shellac Stain (1 gill bottle).
Fumed Oak Shellac Stain (1 gill bottle).	Weathered Shellac Stain (1 gill bottle).
5. **SURFACE RESTORERS**—These are the last to be applied and consist of:—
  1. **Crude Oil**— $\frac{1}{2}$  pint is furnished to be used according to directions.
  2. **White Shellac**— $\frac{1}{2}$  pint of this also is furnished and its uses fully specified.
  3. **Orange Shellac**— $\frac{1}{2}$  pint of this is also supplied and how it is to be used will be clear when the directions are followed.
  4. **Wood Alcohol**— $\frac{1}{2}$  pint is supplied.

1. **Transparent Cement.** This is to be used on mahogany and golden oak cabinets IF THE DENTS RETAIN THEIR NATURAL COLOR. (See instructions under "Cabinet Dented.") Transparent cement can be used on the various shades of golden oak or on mahogany cabinets. This cement retains the natural color of the cabinets. It is of such a nature that it will not adhere to any oily surface. Should the surface be oily overcome this by touching the places to be filled in, with alcohol, or thin shellac, allowing it to dry before filling in.

2. **Dark Mahogany.** Where the dent in the mahogany case is such as to expose the natural wood under the finished surface, this is the cement to be used to fill in such dents. (See instructions under "Cabinet Dented.")

3. **Golden Oak.** For use in cabinets finished in golden oak where the dent is such as to expose its natural wood, under the surface finish. (See instruction under "Cabinet Dented.")

4. **Fumed Oak.** This is the proper cement to be used in cabinets finished in fumed oak and where the dent exposes the natural wood under the finish. (See instructions under "Cabinet Dented.")

5. **Weathered Oak.** Similar in use as above on cabinets finished in Weathered Oak. (See instructions under "Cabinet Dented.")

## II. Directions

### Methods to be Pursued to Repair Certain Definite Defects

1. **TO REPAIR CABINET SLIGHTLY MARRED BY PACKING MATERIAL.**—Sometimes the packing material will slightly rub the surface of the cabinet, caused by the cabinet working loose in its fastenings in the packing case. The surface can easily be restored. Follow the method here outlined:—

Take some No. 000 finishing sandpaper and sand the surface, carrying the process far enough to eliminate all blemishes. It is very important that the sanding is done thoroughly. To determine this, place your work toward the light, then with the palm of your hand, brush off the surface. Examine closely to see whether the press marks have been sanded out. Now make a pad of cloth which is free from lint, such as a piece of old linen. Dampen the pad with wood alcohol and shape into a wad suitable to the hand for rubbing. Apply a few drops of crude oil and go over the sanded surface in a rotary motion. During the operation, make sure that the part of the pad which comes in contact with the varnished surface is absolutely smooth and free from creases. This will have a tendency to loosen the varnish evenly, spreading it over the marred surface and filling up all scratches and blemishes.

Do not allow your wad to become "tacky," but keep adding alcohol and oil as occasion demands. As the operation advances the surface will begin to take on a smooth appearance. As a final touch, rub the wad or pad of cloth in the direction of the grain of the wood for a few minutes and your finish is complete.
2. **TO REPAIR CABINET INJURED BY A SCRATCH.**—A scratch cuts below the surface of the finish and takes more time to remove than the operation just outlined above. The following course should be pursued:—
  1. Crude Oil— $\frac{1}{2}$  pint is furnished to be used according to directions.
  2. White Shellac— $\frac{1}{2}$  pint of this also is furnished and its uses fully specified.
  3. Orange Shellac— $\frac{1}{2}$  pint of this is also supplied and how it is to be used will be clear when the directions are followed.
  4. Wood Alcohol— $\frac{1}{2}$  pint is supplied.

Slight scratches (or dents for that matter) can be filled in with white shellac, using a small pencil brush. Let the shellac stand after filling in two days so as to become thoroughly hardened. Then rub the surface and knit together the surface finish by using an alcohol pad.

### 3 TO REPAIR CABINET WHICH HAS BEEN DENTED.—How to Remove the Dent so surface will be even again. A dent or bang is a serious injury in that it requires some careful handling to restore the surface so it will not show. Follow the method here outlined:—

To repair a dent it will be necessary to use the spatula and the proper colored cement stick, according to whether the cabinet is mahogany, golden oak, fumed oak, weathered oak. Heat the tip end of the blade of the spatula over an alcohol light. The proper temperature can be determined by placing a small amount of cement on the blade while it is heating. When the cement melts it is hot enough. Secure on the tip of the blade enough cement to fill or partly fill the dent. Press the spatula gently against the surface to receive the wax. If the filled in cement has a rough appearance, heat the spatula again and try to work the cement more evenly, working the blade back and forth. Care must be taken not to overheat the spatula as it will cause the melted cement to have a foamy appearance. Allow the spatula to cool off before applying the blade. If the spatula is overheated it will cause the varnish to blister.

After all blemishes have been attended to, the next step is to take a piece of rubbing felt, dip in crude oil and powdered pumice stone. Apply the felt to the filled in surface. Rub the felt back and forth with the grain of the wood (never against it) until the required results are obtained.

After this operation take a soft cloth and wipe off all traces of the oil and the powdered pumice stone.

The next step is to make a small pad of cotton and place it in the center of a piece of linen, or cheese cloth, free from lint, now draw the ends together and twist so that the pad will be firm.

Next, sprinkle a few drops of alcohol on the pad. Then pat the pad against the palm of the left hand so that the alcohol will be evenly applied. Now dip the end of the finger in the crude oil, touch the oil to the pad.

Apply the pad, thus prepared, to the surface to be finished. Work it back and forth, or in a circular motion over the filled in parts so as to knead the cement and the varnish together.

Work the pad rapidly. Don't allow it to rest on the surface, as it will show print marks of the pad. If the pad becomes dry, use more alcohol.

Be careful not use too much oil on the pad as the purpose of the oil is only to keep the pad from sticking to the varnish. By manipulating the pad as it becomes dryer, a fine lustre will appear. This shows that the desired results are being obtained.

If the cabinet to be repaired has a dull finish, allow the varnish to harden. Then take crude oil and powdered pumice stone to dull the lustre rubbing with the grain of the wood (never against the grain) over the entire surface so that it will become uniform. Then wipe dry with a soft cloth.

### 4 TO REPAIR CABINET DAMAGED BY WATER.

Such an injury can arise from a number of causes. If the cabinet is left too near a steam radiator it will soon blister. If exposed to dampness it will blister, and usually "turn white" in spots. The following is the best way to treat these defects:—

Take a small pad, as described under directions, dampen it with alcohol and rub rapidly one way over surface where the discolored blemishes appear. Lift the pad off the surface, allowing the alcohol to penetrate into the varnish. Repeat this operation until the defective parts have assumed their natural color. In repeating this operation always wait a few minutes so that the varnish will harden again. When the desired results have been obtained then proceed.

### 5. TO REPAIR CABINET SHOWING "WHITE EDGES."—This defect is most noticeable in mahogany and weathered oak cabinets. Certain edges will have a

lighter appearance than the surfaces, as if worn off by handling. This defect is easily remedied:— Take the flat camel's hair brush, dip lightly in the shellac stain which corresponds with the cabinet finish. Then slightly touch the edge, not covering the surface more than need be. Let this dry.

### 6. TO REPAIR CABINET SLIGHTLY CHIPPED.

A small splinter off a corner can be repaired by cement of the proper color, but a big chip off, unless the piece is saved, cannot be repaired by cement. In such case the cabinet should be treated by a cabinet maker, as it requires a piece of wood set in it, and this outfit does not provide for such an operation. Where the splinter is small, pursue the following course:—

Select the proper cement stick corresponding with the finish of the cabinet. Use the spatula as indicated for "Dents." Fill in the chipped space with the cement and carefully shape to the desired requirements. After that is done finish up according to the process outlined under "Dents."

### INJURIES NEEDING A CABINET FINISHER

There are several injuries to a cabinet that cannot be properly repaired except in the hands of a cabinet finisher. Where the joints spring apart, for instance, where a leg is broken off, or where a large piece of the wood is chipped off, besides many others. It would be futile to attempt such repair without the necessary tools and the experience. All such injuries should be referred to a regular cabinet maker.

### CARE OF SPATULA AND OTHER TOOLS

Always keep the spatula clean. If it becomes discolored take a piece of fine sand paper and polish it. If not kept clean it will cause the cement to become blackened.

THE BRUSHES should be cleaned before being put away, especially when used in shellac and varnish stains.

## "NOT A COUGH IN A CARLOAD"

Some Advertising Blue Amberols

Ron Dethlefson

While tracking down more material on Blue Amberol recordings at the Edison National Historic Site, I discovered two log books from the 1920's which proved to contain long sought-for information. The Columbia Street Studio Day Book No. 5 is just one of at least six that must still exist somewhere in the Edison vaults, but already it has yielded up some fascinating details on little known Blue Amberol history.

*Friday Jan-27-1928*

Working on Automatic Mac. Cyl. for Regulation at 40 R.P.M. To make Slogan - *Not a Cough in a Carload* - Made -2- Masters — A & B - by Ed Meeker.

*Sat- Jan-28-1928*

Shaving Cyl. Blanks  
Made-6- Masters for Automatic Cylinder Mac.

*Thank You Good and Mild*

" " *Mild as May*

" " *Cork Tips Protect the Lips*

As I wrote in APM, VII, 2, the Columbia Street Studio was involved in dubbing Blue Amberol cylinders, but the Day Books show that the Studio was the scene of many other recording activities, such as making educational cylinders, testing recording waxes and recorders, and making Edison's ill-fated series of long-playing Diamond Discs.

*Thurs Nov. 15/28*

On Long Playing Recording  
Made-Masters- A & B.  
of 12053. Hayes and Burt Assisting - 4½ hrs.

The Day Books contain countless notations and entries regarding all kinds of recording work, but the *details* of how the work was done are sadly missing. As in the Columbia Street Dubbing Logs, references to exact recording techniques are scant. It seems to me that Thomas Edison was keeping his recording skills a secret and George Werner, Fred Burt, plus W. A. Hayes put very little in writing that can help us reconstruct Edison's actual recording methods. The entries in the Day Books are maddeningly brief:

*Thurs May 31/28*

Exp. on Dupl. Elec. Recorded Rec's Made -4- Cyl. Masters.

But *how* was it done? Turning to the dubbing logs, we find an entry for May 2, 1928 "Spec. 6, #5497 made from Elec. Phono 2½" from cabinet." And that is all. Further checking of the Day Books regarding the Slogan Records yields this citation:

*Monday - Feb-27 - 28*

in N.Y. to Shermack's office and to United Cigar Store 33 St. trying Slogan Rec's.

Was there an Automatic Cylinder Machine there? What did it look like? How did it operate? Perhaps it worked in conjunction with a cigarette machine. Did the cylinder machine say "Thank You, Mild as May" as you received a pack of your favorite brand? Again, there are no details, but one is reminded of some parallels with advertising Diamond Discs (for popcorn, etc.), and I have been advised by a coin machine collector that there was indeed a cigar dispensing machine which played Blue Amberols and touted the virtues of *Alvara Cigars!* Were Edison's records made for this machine? Does anyone have a photo of this elusive device?

The Day Books of the Columbia St. Studios leave so much unanswered; but who knows, perhaps yet another set of logs may turn up with more details, and we will be able to share them with you. □

## EDISON PROFESSORSHIP

### ESTABLISHED

On the hundredth anniversary of the date in 1882 when Edison ordered the first switch thrown to light up 400 lamps in downtown New York City, it was announced by Columbia University on September 4th that it had received a \$1-million gift from Consolidated Edison to endow the Thomas Alva Edison Chair of Energy Research. Professors will be selected to serve on a rotational basis and, in addition to research and teaching, will deliver an annual public lecture. Edison would no doubt have been amused by all this scholarly attention since he received little formal schooling himself. APM's Editor is doubly pleased since he recalls his own days at Columbia and never heard Edison's name mentioned once! Now perhaps RCA will take suitable steps to honor Emile Berliner and Eldridge Johnson. □

## FROM THE GOLDEN AGE

by Joe H. Klee

The critics called her 'Caruso in petticoats'. The late Francis Robinson wrote of her: "Those of us who came along a little too late for Caruso may console ourselves. We heard Ponselle."

Like most non-New Yorkers, my acquaintance with Rosa Ponselle was recorded. Like Caruso she was, for me, a disembodied voice on a phonograph record. The record was a 1928 Victor of "La Vergine degli angeli" from *La Forza Del Destino*. The Met Opera Orchestra and Chorus was conducted by Giulio Setti and the introductory lines were sung by basso Ezio Pinza. More about that later.

For the history and total view of the artist and person of Rosa Ponselle I had to wait for the publication by Doubleday & Co. of *Ponselle/A Singer's Life* by Rosa Ponselle and James A. Drake with a forward by Luciano Pavarotti and a discography by Bill Park and 54 black and white photographs. The book is 360 pages long and crammed with history, anecdotes, reminiscences and opinions about contemporaries and those who came after. The list price is \$22.50 and the book is well worth it.

I'm aware that autobiographies, by nature, are self serving and any account of the difficulties between Ms. Ponselle and Edward Johnson, Maria Jeritza, Libbie Miller or William Thorner are bound to be told from the Ponselle perspective. Yet I am certain that any account by the aforementioned Johnson, Jeritza, Miller or Thorner would also be slanted from their perspective and it is good that we have Rosa Ponselle's view of what happened in her lengthy, wonderful and turbulent (at times) career. In addition to the facts, the stories and the photos, the remembrances and the evaluations, the book touches on the philosophy of singing and opera and how Ponselle did it and what made her unique. The fact that this is an authorized biography of Ponselle and that most of it is in her own words saves us the competing and conflicting versions of the life and times and art of the performer that we have recently seen in the case of Maria Callas and Mario Lanza. For the most part it is easily readable and told in a fascinating manner. A reviewer always is on the lookout for that one erroneous piece of research that will show that he has indeed done his homework. I have found

one minor discrepancy on page 104 in a footnote referring to the presence at a Met performance of *La Gioconda* of John Hays Hammond Jr. who is referred to as a relative of the Vanderbilts and as a record company executive active in the field of jazz. Actually John Hays Hammond was an inventor. The recording executive, who is still active today in the jazz field and the pop field, is John Henry Hammond Jr. On checking with John Henry Hammond, I was able to confirm that he was, indeed, present at the opening night performance of *La Gioconda* in the 1924/25 season which included Ponselle, Gigli and Ruffo.

The discography is rather strange. Bill Park has opted for the alphabetical approach, such as used by Secrist in his Caruso discography appended to Francis Robinson's *Caruso, His Life in Pictures*. I rather prefer the chronological approach best illustrated by John Bolig's work on Caruso. Given the data in Park's discography, it will be possible, although time consuming, for me to compile a chronological Ponselle discography for my own use. There are separate discographies for the Columbia recordings, the Victors (both acoustic and electric), the off-the-air recordings (again probably incomplete) and a brief sampling of rehearsal tapes with other singers and conversations with the likes of Pavarotti, Elisabeth Schwarzkopf and Gloria Swanson. There are separate discographies for her sister (Carmella Ponselle) and brother (Tony Ponselle). There is also a listing of radio broadcasts (partial) and various reissue LPs with cross index numbers to relate them to the discography. There is also an alphabetical listing by title with cross reference numbers to the earlier discographical sections so one can enumerate all the recordings of "Ritorna vincitor" (one acoustic Columbia, an acoustic Victor, an electric Victor and an off-the-air recording).

Rosa Ponselle's recording career lasted 21 years. She did make one final LP in 1954 for Victor but for a number of reasons I feel that this is a different sort of item and ought not to be considered as part of the mainstream of Ponselle's discography. While her recording years outnumbered Caruso's because it began later, it was a career that lasted well into the era of electrical recording. Despite Ponselle's ambivalent feelings about her

recordings as expressed in this book we have a more accurate phonographic likeness of Ponselle than we have of Caruso, Patti, Melba or Tetrazzini.

If there is a real villain as far as Ponselle's recordings are concerned it would have to be her early manager William Thorner who signed her with Columbia rather than Victor. The fact that Ponselle was an exclusive Columbia artist and Caruso was an exclusive Victor artist (and in those days *exclusive* meant just that) robbed us forever of hearing them together in the tomb scene from *Aida* or the "Miserere" from *Trovatore*. Caruso was partnered in his recording of the tomb scene by Johanna Gadski (not an inferior singer - until one compared her with Ponselle) and Ponselle was partnered on Columbia in "O terra addio" only by Charles Hackett (no Caruso he) and later in two recordings by Caruso's successor as Radames, Giovanni Martinelli (recorded acoustically for Victor in 1924 and electrically in 1926). What wouldn't we have given to hear Ponselle and Caruso together in this music, or in any other music for that fact. But why torture ourselves with what could have been had Thorner not opted for the Columbia contract for his client. The fact is that he did and at least there is a duet with the baritone Riccardo Straciari from *Trovatore* ... small solace but solace none the less.

The discography discloses a fantastic repertoire that went from the bel canto music of Bellini and Spontini to such popular items as "Kiss Me Again" and "Little Alabama Coon". It is a recorded legacy that both excites and frustrates because neither Victor nor Columbia have more than one LP reissue currently available. The RCA (Victrola VIC 1507) does include some unpublished material ... the two *Aida* arias and a Schubert's Serenade as a duet with Carmela ... never issued before. Otherwise the LP is predictable *Norma*, *Ernani* and the *Aida* tomb scene with Martinelli plus "Miserere" from *Trovatore*. The Columbia (Odyssey Y31150), in addition to the expected greatest hits from *Trovatore*, *Ernani*, *Vesperi Siciliani*, *Forza*, *Aida*, has an interview with Ponselle about the early recordings and her Met debut. Both reissues include excerpts from *Otello*, a role Ponselle never sang at the Met, the Columbia has the "Ave Maria" whereas the Victrola includes "Salce salce" as well.

The voice on Columbia is some half a decade younger than the voice on Victor. It was not as sure of itself on Columbia as it

became later but there is, as is the case with so many recordings of singers made early in their career, an extra measure of wonder and excitement that vanishes with experience as the artist becomes more comfortable with recording and more blasé about their new-found fame and notoriety.

I'm just as glad that the 1954 recording "Rosa Ponselle Sings Today" (Victor LM 1899) is no longer available. Make all the apologies and excuses you want, the voice in 1954 was not what it was in 1924. There's no way it could be. When a violin gets old it can be repaired or replaced if need be. There is no way to hide or remedy or replace a voice that has deteriorated with time. If others (such as Callas) deteriorated even more than Ms. Ponselle's did this is still not the way I want to remember Rosa Ponselle.

The magnificent 2 LP Camden set CBL 100 to my mind offers a better choice than any other Ponselle reissue I've heard. While it omits the most familiar recordings from *Aida*, "Ritorna vincitor," "O patria mia" and the tomb scene, it does include the Act III Nile duet with Martinelli. The Camden reissue also includes the "La vergine degli angeli" with Pinza to which I referred earlier as being my favorite Ponselle recording. In *Ponselle/A Singer's Life* Rosa Ponselle dismisses most of her recordings with faint praise and refers to this particular recording as one she especially dislikes because instead of permitting her piannissimi to stand, the engineers boosted her voice in order to equalize it with Pinza's. This may be true. It may even have been the wrong thing to do especially if, as Ponselle states, it destroyed the very effect she was trying to create. I wish I could tell Rosa Ponselle that this is still my favorite of all her recordings. It is the first one I fell in love with. It is the recording that I played when news reached me of the fire at Villa Pace and her subsequent seeking of shelter at the local convent, as did Leonora in *Forza Del Destino* and it is also the one I returned to after reading of Rosa Ponselle's death. I would hope that she might reconsider her opinion of this record knowing how much it means to at least one of her fans and how much pleasure it ... along with all her other recordings ... has given me.

This book should be required reading for anyone with even a passing interest in opera and the golden age of singing just as all available recordings of Ponselle should be required listening for all students of the art of operatic singing. Given all in all, even with the setbacks and the disappointments, Rosa Ponselle led a good life. She spent more years than most of us doing what she wanted to do and she did it better than anyone else. □

## NOTICE

Don't forget the next Tri-State Music Collectibles Show on April 17, 1983, at the Meadowlands Hilton, Secaucus, NJ, Sun. from 11 am to 5 pm. This is the show to buy & sell, and meet other collectors! For more details, call Bob Barlowat (201) 994-0294.

## PHONOGRAPHS FOR SALE

Edison Windsor floor-model coin-operated cylinder phonograph, complete with sign frame. Wonderful original condition. Would consider trade on Edison Standard and Home Phonographs. Write or call, 1-207-989-4441. Lloyd Whitlock, 114 State St., Brewer, ME 04412.  
(VII-5)

Edison Standard, Model D, with 25" and 30" horns; also H & D reproducers. With 47 wax and 45 plastic cylinders. No cover. To highest bidder. Felix J. Kernagis, 9153 46th Avenue North, St. Petersburg, FL 33708. Or (813) 397-9178. (VII-5)

## PHONOGRAPHS FOR SALE

Edison Music Master Cygnet horn, bell only, needs some work. Two Edison 2-minute Standard phonos, incomplete. Columbia table-top Grafnola, red mahogany, fine cond. but elbow needs attention. Prefer to sell as a lot to best offer. Write (SASE), or call for complete details. Am also interested in contacting other collectors of phonos (cyl. & disc) and radios. John F. Shaw, 35-30 73rd Str., Jackson Heights, NY 11372. Or (212) 429-1556. (VII-5)

1947 Capehart Model 115P in good condition, \$2200. Contact Ted, 922 Main St., Boonton, NJ 07005. Or (201) 335-7381 or 334-1402.

Edison, Columbia, Victor, etc. Phonos For Sale. Also parts Bought and Sold. Write for list. SASE. Ralph C. Woodside, 51 W. Main St., Georgetown, MA 01834. Or (617) 373-5947 eve's. Also need elbow for rear-mount Type K Canadian Berliner, narrow end 1-3/8". Thanks. (VII-10)

## PHONOGRAPHS FOR SALE

Learn about antique phonographs and radios: join the Vintage Radio and Phonograph Society. Enjoy our monthly publication, the *Reproducer*, free ads to members, swap meets, monthly meetings, and much more. Free issue and further info, write: V.R.P.S., PO Box 5345, Irving, TX 75062.

Thomas A. Edison and other Phonos for sale, SASE. Parts wanted for any phono. Write for list. *Sedler's Antique Village*, Ralph C. Woodside, 51 W. Main St., Georgetown, MA 01834. Or call (617) 373-5947 eves. (VII-10)

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Those hard-to-find, frontmount phonograph tone and support arms and turntables are finally available in quality reproductions. These parts are expertly polished and come complete with all necessary hardware. Columbia, Victor, Standard, Englewood, Berliner, Harvard, Busy Bee, Zon-o-phone, Harmony, Duplex, Globe. Send 35¢ long SASE for your free lists. Norm & Jayne Smith, 9096 Harvard Blvd., Poland, OH 44514. Or (216) 758-5001. (VII-9)

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Edison Standard phono with morning glory horn, \$475. Edison Home with cygnet horn, \$575. Columbia disc AU with horn, \$525. John Johnston, (212) 833-1406.

Triumph Model A and Model E; Home, Standard, and 5" Concert phono; London 250 Laboratory Diamond Disc machine, Edisionia Consoles, exc. to mint. Send SASE for details to: Dr. J. Johnson, CAC Box 50, Coolidge, AZ 85228. (VII-5)

Edison Home phonograph, ca. 1903, oak model, very good condition, w/ 4 cylinders. Stephen Bandy, at (212) 787-1899.

Edison Opera phono, oak model, diamond reproducer, complete, superb, esp. the bedplate, \$3800. Early Edison Home, wing-C reproducer, fancy oak cabinet with glass top and claw feet, beautiful condition, \$2700. Will buy or trade for Edison electric Class M or E. Robert Bresnick, 18440 Hatteras St. #56, Tarzana, CA 91356. Or (213) 343-0391.

**Grille patterns** for many inside horn phonographs. Is your grille incorrect or missing? These are authentic, precise, and life-size, and may be used to make new ones; drawn by professional draftsman. Only \$7. ea. Specify your machine or write for list. R. B. Swallow, 10574 E. 5th, Tulsa, OK 74128. (918) 437-9652. (VIII-4)

## PHONOGRAHPS WANTED

Combination 45 record player and radio (Guild?) in the shape of an outside horn phonograph. In stores approx. 8 years ago (?). Richard Jenks, 517 Bentbrook, New Albany, IN 47150.

## PHONOGRAHPS WANTED

Outside horn phonographs, any make or model. Toy phonos, needle tins and related paraphernalia. Also Vogue Picture Records wanted. Tibor Bertalan, 4309 Notre Dame Blvd., Laval, Quebec, Canada H7W 1T3. (VII-5)

Talk-o-phone phonos wanted. Also need 7" turntable and 3-spring motor. Will buy or will trade Talkophone horn. Steve Hobbs, 1116 W. Morgan, Kokomo, IN 46901. (VII-8)

Capehart, Victor, RCA and Scott radio-phonograph combinations wanted. Also Wurlitzer jukeboxes 780, 950 and early wooden models. Call 717-875-4787 after 11 pm. Joe Weber, 604 Centre St., Ashland, PA 17921. (VII-9)

Wanted: Small Talk-o-phone disc machine, early model with dovetail cabinet corners, slip-in support-arm, etc. Any reasonable price paid, or excellent trade. Steven Hobbs, 1116 W. Morgan, Kokomo, IN 46901. (VII-9)

Urgently wanted: Victor Electrolas 916 or 918 and 1069. Call 215-345-6358. Robert Molesworth, 53 Keeley Ave., New Britain, PA 18901.

I am researching early recording industry period. Seeking detailed anecdotal material involving early technical, financial & creative recording experiences (1895-1920). Mark F. Ulano, 622 North Ave. 54, Los Angeles, CA 90042.

Wanted: RCA Victrola Credenza 8-30. Edison Opera. Western Electric equipment. Tel. (213) 576-2642. David Yo, P.O. Box 832, Monterey Park, CA 91754.

IT PAYS TO SHOP IN APM!

## HELP: I NEED PARTS!

Need motor parts or complete motor for small Columbia front-mount. Dan E. Roberts, 1209 27th St., Vienna, WV 26105. Or 304-295-9563. (VII-5)

Ball-shaped governor weight and spring for Edison electric cylinder phono (vertical type, made of steel). APM Archives, 502 E. 17th St., Brooklyn, NY 11226.

Need crank-handle or copy for 7' high Multiphone. Also restorable Baker's Pacers Racers. Tony Goodstone, P.O. Box 35683, Los Angeles, CA 90035.

Want Babson Bros. intermediate horn and crane to fit on Edison Triumph. Earl Burman, 423B Dedham St., Newton Centr, MA 02159.

Need Graphophone AZ and Berliner reproducers. Send condition and price. David Adamitis, 1311 Bank St., Dickson City, PA 18519. Also, complete restoration, repairs, and sales of all phonographs offered.

Want Columbia reproducer measuring just under 2" in diameter. Ralph Schack, 30205 Avd de Calma, Rancho P.V., CA 90274 or (213) 377-7739 eve's. (VII-5)

Complete Puck motor or Puck parts machine, lyre-base. Also want persons interested in buying reproduction Columbia /Standard long-throat reproducers if the cost were \$50 to \$60. Ken Danckaert, 231 Kennedy Ct., Severns Park, MD 21146. Or (301) 544-0260.

Wanted: **Hexaphone Reproducer**. Will buy or trade. Martin Roenigk, 26 Barton Barton Hill, E. Hampton, CT 06424. Or (203) 267-8682.

Original 5" mandrel for Pathe cylinder phono, slip-on type.

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Want reproducer for Brooks Automatic spring-powered phono. Tone-arm bracket for Victor 8-30. For sale or trade: Decca Portable, like new, \$85. plus ship. Allan Hirsch, 4 La Foret Ct., Oroville, CA 95965. Or (916) 589-0138.  
(VII-6)

Elbow for "rigid" tonearm Victor E. Any info appreciated. Also interested in Victor De Luxe model machines. Stuart Caplan, 6945 Blanche Rd., Baltimore, MD 21215.

**Need for Edison Opera:** mahogany horn and horn elbow. Ron Kramer, 131 North Shore Dr., Syracuse, IN 46567.

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Blue Amberol cylinders for sale. Send 2 stamps for priced lists sorted by category. Ron Kramer, 131 North Shore Dr., Syracuse, IN 46567.

Old classics on 78 rpm for sale. List available upon request. Write A. Betancourt, Pennant Club 23-A, Jackson, NJ 08527.

Vast stock of 78's, Edisons, LP's. Make specific requests. SASE. Ralph W. Sim, 64 River-view Rd., Clifton Park, NY 12065.  
(VII-8)

Two and Four-Minute cylinder records for sale. Send 50¢ for list. Robert F. Nowak, 3238 N. Central Park, Chicago, IL 60618.  
(VII-6)

Mail Auction 78 discs, incl. pop, classical, & Edisons. Write for free list to Neil Maken, P.O. Box 6773, Huntington Beach, CA 92615.  
(VII-5)

## RECORDS FOR SALE

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APM Archives

Indestructible, U.S. Everlasting, and Lakeside cylinders, 2- and 4-minute. Send 2 stamps for priced lists. Ron Kramer, 131 North Shore Dr., Syracuse, IN 46567.

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53 cylinder records, incl. 2 pink Lamberts; *Let Us Not Forget*; #3709 T. Roosevelt, 28 Cal Stewart, 2 brown wax in perfect cond. and 5 Sousa band. Send SASE for list. Also Edison 2-sided cylinder carrying case, holds 48 records. Don Lambdin, KNPR, 5151 Boulder Hwy, Las Vegas, NV 89122. Or (702) 458-1587.

**Cylinder record auction** (mail) featuring brown wax, coming in April. Large SASE for list. Also pink & black Lamberts available for trades on Blue Amberols I need. Paul Newth, 26 Gail Dr., Ellington, CT 06029.  
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(VII-9)

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We sell classical, vocal, opera, piano, violin, 78's and LP's, books on singers and record catalogs before 1930. For free list, write Arthur Knight, 128 Fifth St., Providence, RI 02906.  
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Want for research: cylinders by Polk Miller & The Old South Qt., Also QRS discs R7006, R7025, and R7029. Bill Canaday, 463 West St., New York, NY 10014.

Blank cylinders, cylinders with jazz, dance music, rag-time, cakewalk, any Swedish title is of great interest. Also want banjo, violin and accordion solos. Have many cylinders to trade. Also want pantographic copying machine. State condition and price. Anders Schilling, Bjornsonsgatan 95, 16156 Bromma, Sweden.  
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Want cylinders, 78's or Edison DD's containing **Xylophone**, bells, or marimbabands, especially those by **George Hamilton Green**. David Harvey, 82 Gainsborough St., #1A, Boston, MA 02115 or (617) 262-9828, collect.  
(VIII-1)

Want 78 rpm recordings by Al Jolson, Victor, Columbia and Brunswick labels. State cond. and price. Roger Ledford, Rt. 9, Box 711, Hickory, NC 28601.  
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Sy's Been Drinkin' Cider - The Bum Song - The Prune Song (Banner-Ray Ball); Freshie - When I Was a Lad (John Charles Thomas, Victor Red). Will buy or trade. Leonard Valenta, 134 Campus Rd., Staten Island, NY 10301. Or (212) 273-6308.

# EDISON BLUE AMBEROL RECORDINGS

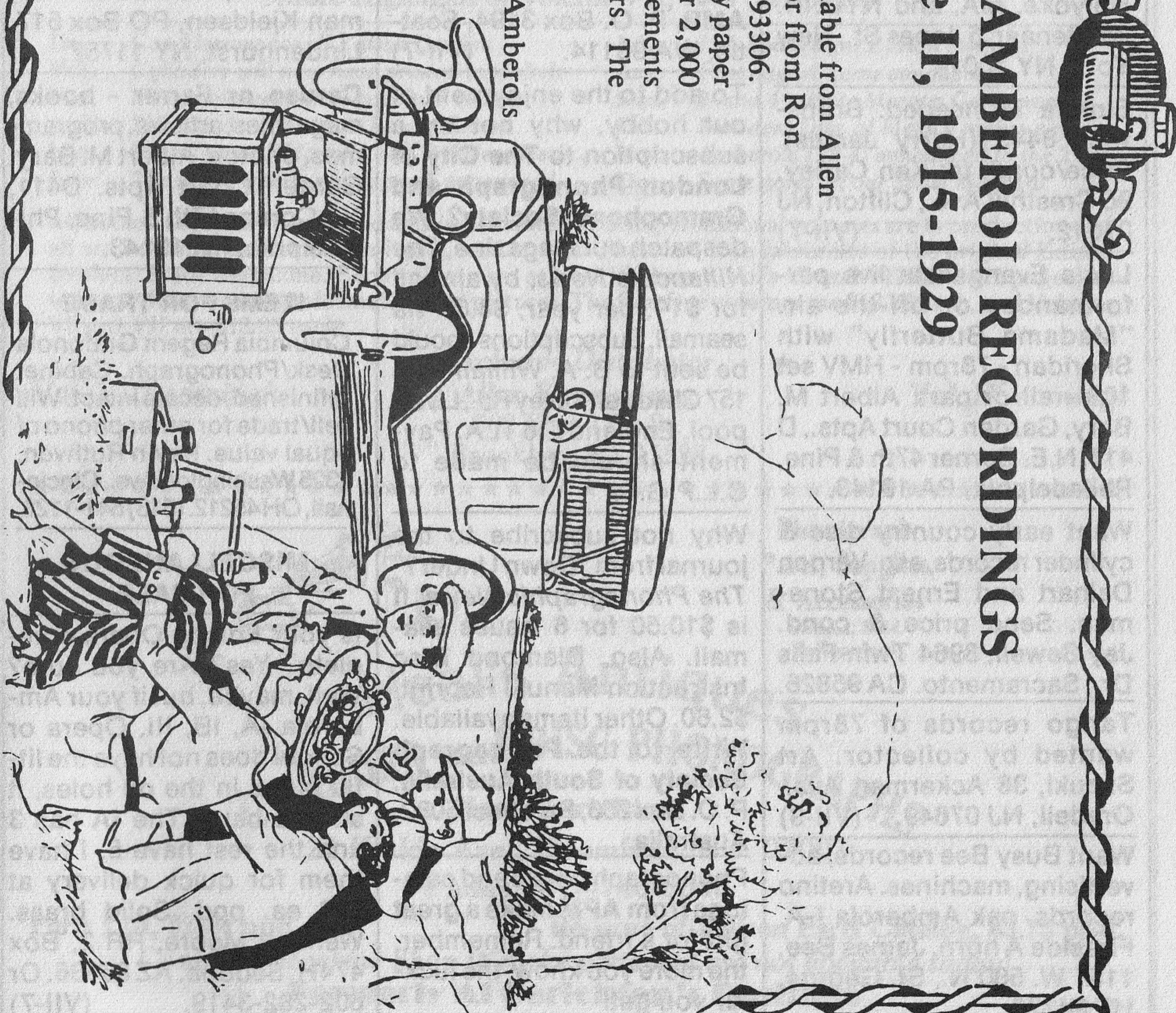
## Volume II, 1915-1929

Edison Blue Amberol Recordings, Volume II, is now available from Allen Koenigsberg, 502 East 17th Street, Brooklyn, NY 11226, or from Ron Dethleffson, 3605 Christmas Tree Lane Bakersfield, CA 93306.

This 512 page book is hardbound, printed on heavy glossy paper for a permanent addition to your library. There are over 2,000 references to Blue Amberol cylinders from original supplements and dealer lists. Many of these are in their original colors. The editor has included over 200 artists photos, some never before published, plus photos of Amberola machines, recording studios, and chronologies of the Blue Amberols of the period, including popular, operatic and foreign recordings. An important feature of the book is a 30-page chapter by Jim Walsh on Blue Amberol artists, with illustrations and autographs from the original Edison files at the Henry Ford Museum. And there are dozens of Blue Amberol record slips, Diamond Disc liner notes, and information on the manufacture of Blue Amberol Cylinders.

The Edition is limited to 500 copies, each numbered and autographed by compiler/editor Ron Dethleffson.

Copies are \$47.50, including postage and handling. (Volume I, 1912-1914, is still available at \$24.95, including postage and handling.)



## RECORDS WANTED

Want to buy military and concert band records (Sousa, Pryor, Prince, etc.), brass, woodwind, percussion solos, duets, trios, etc. All labels, all speeds. Send your lists. State condition and price. Frederick P. Williams, 8313 Shawnee St., Philadelphia, PA 19118. (VIII-2)

Want Victor Orthophonic and Columbia electrical recordings, 1926-1932. Pop vocals, dance, jazz bands. Any quantity, in good condition. Paul Ciancia, 683 Birchwood Dr., Wyckoff, NJ 07481. Or (201) 891-6842. (VII-5)

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Sinatra 78 needed: Brunswick 8443 (Harry James). Price/cond. to: Ken Carley, 96 Cresthill Ave., Clifton, NJ 07012. (VII-7)

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Want early country disc & cylinder records, esp. Vernon Dalhart and Ernest Stoneman. Send price & cond. Jay Sewell, 8964 Twin Falls Dr., Sacramento, CA 95826.

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Want Busy Bee records, advertising, machines. Aretino records, oak Amberola I-A. Fireside A horn. James Bee, 1151 W. 560 N., St. George, UT 84770.

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Old phonograph and record catalogs bought, sold, & traded. Please write to Tim Brooks, 84-22M 264th St., Floral Park, NY 11001

American Record Corp. research, history, ads, catalogs, brochures, etc. Orig. or xerox. Herman Taikoff, 10 Riverside Dr., Binghamton, NY 13905.

**American Record Label Book** by Brian Rust. Pay any reasonable price or trade. Thanks. Neil Maken, PO Box 6773, Huntington Beach, CA 92615. Or (714) 963-2474 eve's.

Seeking orig. or copy of Victor Record Catalog, 1910-1925, that lists the few records my father recorded - made in USA for Norwegian trade. No. 69401, No. 69543. Norman Kjeldsen, PO Box 517, Lindenhurst, NY 11757.

**Caruso or Farrar** - books, magazines, articles, programmes, photos. Albert M. Bary, Garden Court Apts. D411, NE Corner 47th & Pine, Philadelphia, PA 19143.

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50073	50327	50695	50882	50987	51078	51138	51219	51281	51327	51394°	51467	51630	51793	51998	80186
50084	50354	50702	50886	50990	51079	51141	51220	51283	51331	51395	51470	51641	51794	52001	80193
50090	50373	50721	50887	50994	51086	51143	51222*	51285	51332	51399	51482	51645	51796	52028	80214
50091	50380	50722	50891	50999	51090	51146	51223	51286	51333	51401	51489	51650	51797°	52029	80219
50095	50382	50735	50898	51003	51096	51148	51224*	51288	51334	51404	51496	51651	51802	52050	80232
50102	50383	50743	50900	51004	51099	51150	51225	51293	51336°	51407	51500	51658	51804	52055	80241
50112	50395	50781	50907	51005	51100	51163	51228	51296	51339	51408	51509	51672	51806	52068	80266
50118	50397	50802	50908	51012	51102	51166	51233	51297	51345	51409	51529	51673	51843	52073	80279
50123	50403	50803	50911	51019	51104	51167	51237	51298	51350	51413	51532	51677	51847	52079	80293
50130	50455	50806	50926	51023	51106	51169	51240	51301	51353	51417	51533	51680	51850	52090	80310
50137	50463	50822	50929	51026	51107	51175	51244	51303°	51355	51426	51534	51681	51866	52095	80312
50145	50483	50823	50931	51037	51108	51184	51245	51306	51358	51428	51535	51693	51882	52106	80328
50150	50484	50839	50933	51049	51111	51188	51256	51307	51360	51431	51537	51694	51903	52116	80384
50155	50485	50842	50936	51052	51112	51189	51257	51310	51362	51432	51549°	51696	51910	52121	80408
50175	50506	50848	50941	51054	51113	51190	51258	51311	51366	51433	51554	51704	51913	52127	80419
50195	50516	50853	50946	51055	51116	51192	51260	51313	51367	51434	51555	51715°	51928	52128	80451
50197	50573	50854	50960	51058	51118	51193	51262	51315	51371	51437°	51556	51723	51931	52133	80454
50227	50575	50855	50961	51060	51119	51196	51266	51317	51372	51440	51586	51733	51939	52134	80458
50256	50584	50856	50962	51061	51120	51199	51267	51318	51373	51441	51587	51735	51944	52154	80459
50263	50591	50863	50970	51065	51121	51205	51269	51320	51384	51442	51595	51739	51952	52171	80466
50302	50667	50866	50973	51070	51123	51208	51270	51321	51386	51443	51619	51743	51958	80082	80469
50303	50669	50871	50979	51075	51124	51209	51271	51323	51389	51444	51622°	51748	51963	80121	80470
50304	50671	50877	50980	51076	51130	51214	51272	51325	51390	51451	51623	51786	51970	80128	etc.

Bill Eigenfeld, 388 Avenue X, Brooklyn, NY 11223. Tel (212) 645-9415 after 7pm. (\*=\$20; °=\$12)

## Edison Phonograph Monthly

More Highlights of Volume VII, 1909 (312 pages)

Jan.	<i>Good lessons for all Edison Dealers</i>	July	<i>J. P. Sousa signs Edison contract</i>
Feb.	<i>Cylinders will now have printed top labels</i>	Aug.	<i>First cygnet horns announced</i>
Mar.	<i>New improvement in governor collars</i>	Sept.	<i>2- and 4-minute Maroon Gem unveiled</i>
April	<i>300 cylinder records to be withdrawn</i>	Oct.	<i>President Diaz of Mexico makes a record</i>
May	<i>Note Triumph Model A and B differences!</i>	Nov.	<i>Amberola I (2-4) announced to the Trade</i>
June	<i>The new Fireside phonograph announced</i>	Dec.	<i>Some notes on our Stella Mayhew</i>

All books are serially numbered as this is a limited printing. Additional volumes are in production and all are bound in deluxe red and gold hard covers. These are true facsimiles of the original Edison Dealers' Trade Magazine. Each volume has at least 180 pages, Vol's VI and VII have 312 pages, all with much fascinating information and pictures. The first five volumes are \$12.95 each, and Volume VI and VII are \$13.95 each.

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(VIII-2)

## MISCELLANEOUS FOR SALE

Have turned up about 30 metal discs for Mira Music Box, 18½" diameter, good titles, \$10. ea. if you take them all. Allen Koenigsberg, 502 E. 17 St., Brooklyn, NY

Limited Supply of old Victor Dogs - Nipper - \$25. ea. Michael Edwards, 2122 Colony Rd., Jamison, PA 18929.

**Edisonic** Diamond Disc reproducer, new unused, in orig. box. Chrome-plated. Doubles volume of Edison DD players. Rare. \$50. Don Lambdin, c/o KNPR, 5151 Boulder Hwy, Las Vegas, NV 89122. Or (702) 458-1587.

Radiola 44. Working, good cond. Radiola 18, with own table, not working. ATK 55, working, good cond. Table model, looks home-made, circa 1926, with beautiful parts. Battery operated. 55 antique tubes. All to the highest bidder. Felix J. Kernagis, 9153 46th Ave. N., St. Petersburg, FL 33708. Or (813) 397-9178.

**Nipper Decal** for Victor wood horns. Nice. \$3.25 postpaid. Ken Blazier, 2937 Elda St., Duarte, CA 91010. (VII-10)

## MISCELLANEOUS WANTED

Want labels for British manufactured cylinder boxes, (entire boxes with label OK). J. P. Coleman, PO Box 9685, Hollywood, CA 91609.

I collect empty cylinder record containers. Am interested in anything from Blue Amberols to Lamberts and everything in between. Please send make, cond., price in first letter. Doug Negus, RR 2, Box 139, Sutherland, IA 51058. (VII-5)

Need info on old typewriters? Send SASE to Don Sutherland 28 Smith Terrace, Staten Island, N.Y. 10304. Will buy or trade.

## MISCELLANEOUS WANTED

Want to buy old cameras and Daguerreotypes, stereo cards, etc. Also interested in buying and selling military images. Send \$2 for my latest 1983 illustrated sales list. Mark Koenigsberg, 292 Main St., Unit J, Madison, NJ 07940. (201) 966-1009.

I will buy or trade for Edison Home Kinetoscope films and projectors, original literature, parts and related materials. Reid Welch, 8034 West 21 Court, Hialeah, FL 33016. Or (305) 821-2702. (VII-10)

Want 10-inch and 12-inch record storage albums in clean condition. D. H. Wallis, 547 Marengo Ave., Forest Park, IL 60130. (VII-6)

Want record storage albums, especially 12-inch, in good cond. Also wanted: bamboo and cactus needles. David H. Wallis, 547 Marengo Ave., Forest Park, IL 60130. (VII-5)

## SERVICES

Exact reproduction reproducers, limited number available, Zonophone Concert front-mount, Talk-o-phone front-mount, rear-mount, Columbia front-mount, early rear-mount. Also parts to complete yours. Complete reproducer, \$140. ppd. Guaranteed exact duplicate. Steven Hobbs, 1116 W. Morgan, Kokomo, IN 46901. (VII-9)

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**The Antique Phonograph Shop** carries all makes of phonographs, repairs, parts, cylinders, and disc records & accessories. Now also carries player piano parts, supplies, services. Located conveniently on Long Island in New York, just 1.5 miles east of Cross Island Parkway, exit 27E. Shop hours are: Wed's 10:30 - 5:30, Thurs. & Fri. 11 am - 8 pm, and Sat. 10:30 - 5:30; also by app't. Dennis and Patti Valente, **Antique Phonograph Shop**, 320 Jericho Tpke., Floral Park, NY 11001. Or 516-775-8605. Give us a call! (VII-9)

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